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# From Anonymous to Known

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# FROM ANONYMOUS TO

DARIAN LU


I AM CONCERNED

*I am concerned that you don't know me.*

*I am more concerned that I don't know myself, or what I am passionate about.*

I found myself associating some studio projects with their designers: their personalities and their passion for certain things are involved and apparent in their work. However, many other works stay anonymous to the viewer and possibly even the owner. How do you make your project "known" to you?

Before joining an architecture academia, we were forming our identities through our choices. Architectural decisions, though most of the time subconsciously, came from this identity. The choreography of diagonals, bold curves, color, material, lighting, are design choices made by individuals. To be able to identify oneself with architecture, however, does not mean an identity can be formed through architecture alone, and it shouldn't. Architecture is just one part of your life. The studio is as dangerous as a place where culture is created within a very confined environment. Do whatever interests you and do it well. Your designs are informed by your passion and this is when the design becomes true and expressed. Once, I was told to find some objects that I am interested in working with. I went, without anything in mind, and was so fascinated with a teddy bear lying on a shelf, that I immediately knew what I wanted to make. It was a bear with a penetrable skin so that its own could attach and detach itself to it. Traces would be left and this teddy bear could morph in new ways to reflect its owner. This was not an "architecture" project, but I believe it is all the same. What you like will inform you.



# KNOWN

*I am concerned that you can't see ME through my work.  
I am concerned that I am not in my work; what I am passionate*

*I am concerned that you won't like me.  
I am concerned that what I am passionate about is considered  
odd, and who I am is not what I am expected to be.*

A few years, I have been asking myself what defines MY architecture. I am able to find that is on the requirement list that I provide for every single review I have had. My work is technically complete. However, deep down it is not enough. For once, I wish I could see that wall that is more about me and what I am searching and experimenting, and what I am doing that all here. But I discovered that I need to create several layers so that people can understand and relate to their own experience. The layers I have had been physical partitions, spaces of experience, and human perceptions. Searching for what helps me focus on what I value in the design process will lead to a self-satisfying project. In a design school: we are thinkers, dreamers, and makers. Make our work show that and be about trying to prove that we are 'architects'." I am cranking stuff out for the review, reflect, and how can you tell the story of your approach to the current status of your work. I am talking about as I am talking to myself.

Looking back, I don't know if my identity is evident in my work, but a consistency is been present across the variety of work. More importantly, I found myself struggling less about my decisions. I evaluate them by simply comparing the idea and the product verses me wondering what do the professors think, what do my colleagues think, or if the product looks cool.

Though as I develop a project I struggle with communicating feeling through my designs; evoking a specific response from the audience. Once, I used a series of images to tell of my experience of a site. I used an image of SpongeBob to communicate the compression and sense of release I felt when walking among these trees and shrubs. These images were made fun of. Upon reflection, I realized that I should not be using Spongebob as parts of the presentation. Audiences tend to relate it to other things, as it is created within a certain culture. What it represents is hard to surpass. It would be much more successful, if it was just a sponge. Yet I would rather have done it than not. Between not doing and over-doing I would rather over-do and then be able to evaluate what I have done. This way I can come to a better conclusion of how well I can express my design intentions. On another project, my professor dragged me through the design process. I came to a point where I was too concerned about my professor's opinion, and I did not know how to make decisions for the project on my own anymore. I realized that this project was no longer about me. That semester I wrote on my sketchbook: It's okay to fail, but if I fail, I want to fail as myself.